

W. A. Sheriff
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K A R I F A
OR
The Bridal of Andalla
from
A SET OF SIX
ANCIENT SPANISH BALLADS,
Historical and Romantic
The Words by
JOHN LOCKHART ESQ^r
The Music
Composed and Dedicated to
THE RIGHT HON^{ble} LADY WHARNCLIFFE.
BY
Wm. Robert Sherwinwright.

Eng. at Ste. Hall.

Price 3s.

L O N D O N .

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K A R I F A .

The Music by
 M^r. Rob^t. Ashewright

Arrangal by
 F. Cooke.

ALLEGRETTO. *mf*

p *f* *p*

lay your
 Rise up, rise up, Xa - ri - fa, lay your golden

f *p*

gaze with all the
 Cushion down; Rise up, come to the win-dow, and gaze with all the town From

gay gui- And the
 gay gui-tar and vi-o-lin the sil-ver notes are flow-ing, And the

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a melodic phrase marked 'gay gui-' and continues with 'And the'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

love-ly
 love-ly lute doth speak between the trumpet's lord-ly blow-ing, And

Cres *f*

The second system continues the musical piece. The vocal line starts with 'love-ly' and then 'love-ly lute doth speak between the trumpet's lord-ly blow-ing, And'. The piano accompaniment includes dynamic markings 'Cres' (Crescendo) and 'f' (forte) in the bass line.

banners bright from lat-tice light are wav-ing eve-ry where, And the

p

The third system features the vocal line with the lyrics 'banners bright from lat-tice light are wav-ing eve-ry where, And the'. The piano accompaniment is marked with a piano dynamic 'p'.

tall tall plume of the bride-groom floats proudly in the air: Rise

The fourth system concludes the page with the vocal line singing 'tall tall plume of the bride-groom floats proudly in the air: Rise'. The piano accompaniment continues with a steady rhythmic pattern.

lay your
up, rise up, Xa -- ri -- fa, lay your gol - den cush-ion down; Rise

gaze with all the
up, come to the win - - dow, and gaze with all the

town.

f

p *f*

rise, I

A-rise, a-rise, Xa-ri-fa, a-rise, I see An-dalla's face, He bends him to the

calm and prince-ly Thro' all the

people with a calm and princely grace, Thro' all the land of Xe-res and

forth Bride-groom

banks of Gau-dal- quiver, Rode forth Bridegroom so brave as he, so

brave and love-ly ne-ver. Yon tall plume wav-ing o'er his brow of

azure mix'd with white, I guess 'twas wreath'd by Za-ra, whom he will wed to

lay your
night; Rise up, rise up, Xa-ri-fa, lay your golden cushion down; Rise

gaze, with all the
up, come to the win-dow, and gaze with all the town.

f *p*

Rather Slow.

laid her

The Ze-gri La-dy rose not, nor laid her gol-den cush-ion down, Nor

p

gaze with all the And tho' her

came she to the window to gaze with all the Town; And tho' her eyes dwelt

tho' her

on her knee, in vain her fin-gers strove, And tho' her nee-dle

press'd the silk, no flow'r Xa-ri-fa wove; One love-ly rose-bud

she had trac'd, be-fore the noise grew nigh, That rose-bud now a

tear effac'd, slow drop-ping from her eye; No- no, she cries

lay my *slower.*

bid me not rise, nor lay my gol-den cush-ion down, To gaze upon An-

all the ga-sing

dal-la with all the gazing Town.

Cres *f*

1171

Tempo 1^{mo}

makes thy

What ail-eth thee, Xa - ri - fa, what makes thy lovely eyes look down? Why

gaze with all the

Quicker.

stay ye from the win-dow far, nor gaze with all the Town? Hark,

hear the

hear the trumpets how they swell, and how the peo-ple cry.— He

stops at

stops at Za - ra's palace - gate—why sit ye still— oh why? At

Slower & with great feeling.

11

Za-ra's gate stops Za-ra's mate; in him shall I dis-co-ver, The

dark eyed youth pled'd me his truth with tears, and was my lo-ver^p No-

ay my

no, she cries I will not rise, nor lay my gol-den cush-ion down, To

all the ga-zing

gaze on false An-dal-la with all the gazing Town.

pp *Dim*

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OF

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